NEW SHAKESPEAREANA.

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A NEW LIGHT ON THE CONSTRUCTION AND ARCHITECTURE OF A SHAKESPEAREAN THEATRE.

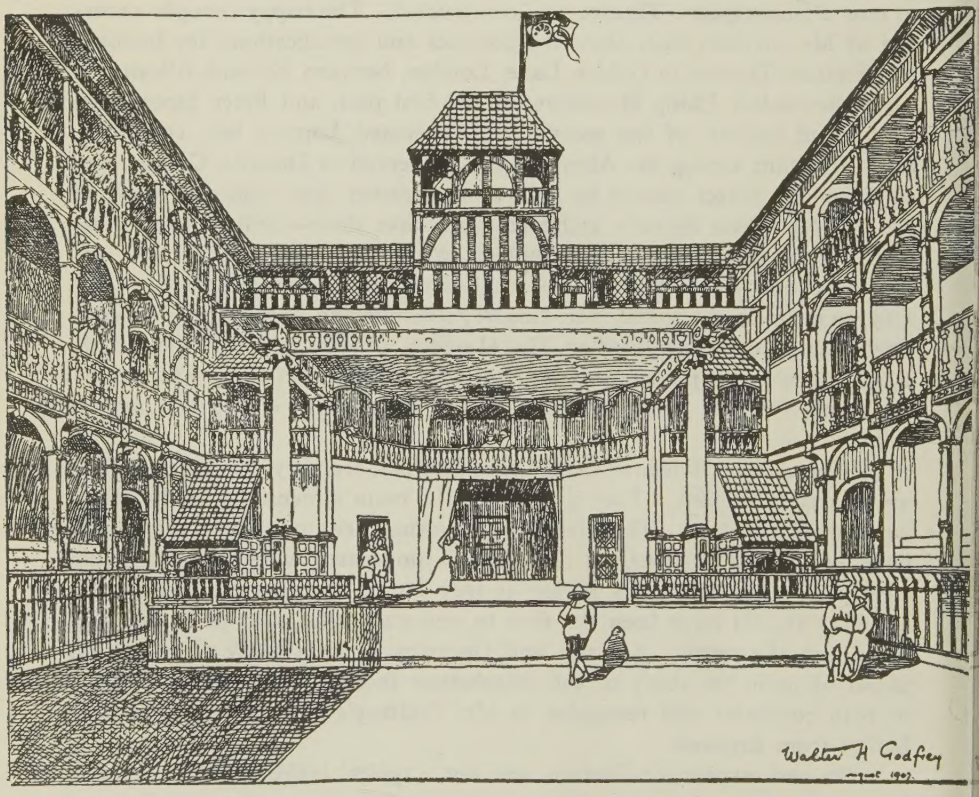
Mr. William Archer has performed an unique service to the discussion —to which we have lately been favored with so many contributions—as to how a Shakespeare Theatre was constructed. The happy thought occurred to Mr. Archer, that, since the contract and specifications for building the Fortune Theatre in Golden Lane, London, between Edward Alleyn and his father-in-law Philip Henslowe, of the first part, and Peter Street, carpenter and builder, of the second part—executed January 8th, 1599-1600, are still extant among the Alleyn papers preserved in Dulwich College, any competent architect should be able to reconstruct that edifice in 1908 as well as Mr. Peter Street's architect could have done—built it from those same specifications—and did so build it in the year 1600!

Accordingly, he engaged an English architect, Mr. Walter H. Godfrey, to perform the work. Mr. Godfrey's results and Mr. Archer's description of them were furnished to The (London) "Tribune" of October 12th, 1907, and are with permission—and with the thanks of NEW SHAKESPEAREANA, and (we are sure) of every one of its readers—presented here as follows:

"The Alleyn-Henslowe-Street specifications are very clear and explicit up to a certain point. They give us all the main dimensions of the building and of the stage. They fail us, as we shall see, just where they might have been most instructive; but that is no reason why we should not clearly visualize their data so far as they go. I am glad that an English architect should have been the first to undertake this task, or at any rate to publish the result. America and Germany have in many ways got far ahead of us in the study of the Elizabethan theatre. I trust that scholars in both countries will recognize in Mr. Godfrey's work a serious contribution from England.

"In one respect the Fortune was not a typical building. All the other

"public" or unroofed theatres seem to have been round or octagonal; but the Fortune contract sets out by specifying that "the frame of the howse is to bet sett square." It then proceeds: The frame . . . is conteine fower-score foote of lawfull assize eveyre waie square withoute, and fiftie five foote of like assize everye waie within . . . and the saide frame to containe three stories in heighth, the first or lower storie to conteine twelve foot in heighth, the seconde storie eleaven foot, and the third or upper storie nyne foote. All which stories shall conteine twelve foote and a half in breadth througheoute besides a juttey forwardes in either of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemens roomes (boxes), and other sufficient



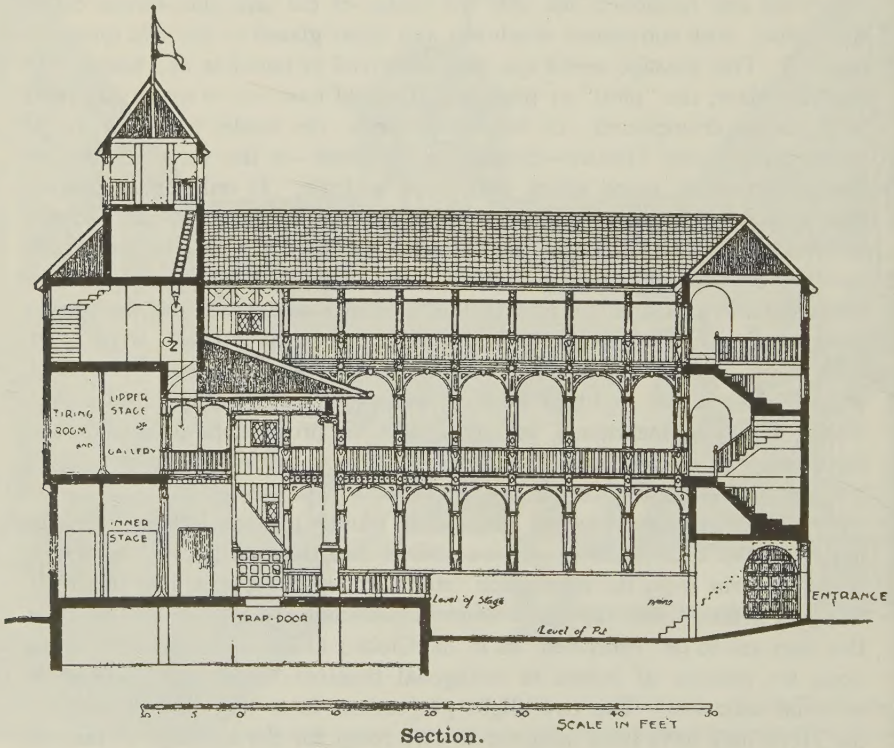
The Fortune Theatre, from the "Yard."

and convenient divisions for twoe-pennie roomes; with necessarie seates to be placed and sett as well in those roomes as througheoute all the rest of the galleries."

"So far all is pretty plain sailing; but now comes a very disappointing passage, in which it is stipulated that the building is to be provided "with suche like steares, conveyances and divisions, withoute and within, as are made and contryved in and to the late erected plaie-howse on the Banck called the Globe; with a stadge and tyreinge-howse to be made, erected and sett upp within the saide frame; with a shadowe or cover over the said stadge; which stadge shall be placed and sett, as alsoe the steare-cases of the said frame, in such sorte as is prefigured in a plott thereof drawen; and which stadge shall conteine in length fortie and three foote of lawfull assize, and in breadth to extend to the middle of the yarde of the saide howse . . . and the saide stadge to be in all other proporcions contryved and fashioned like unto the stadge of the said plaie-howse called the Globe; with convenient windowes and lights glazed to the said tyreinge-howse." This passage seems specially contrived to tantalize us; because, in the first place, the "plott" or plan, which would have set so many questions at rest, has disappeared; in the second place, the model proposed to the builder, the Globe Theatre—Shakespeare's Globe—is the very building we want to know so much about, and know so little. If only old Henslowe had been moved to say "contrived as in the playhouse called the Globe—to wit, so-and-so and so-and-so," how we should have blessed him! We have learnt, however, that the Fortune was a three-story square structure, of 80 ft. outside measurement and 55 ft. inside measurement; that the storeys were respectively 12, 11 and 9 ft. in height; that the galleries were 12 ft. 6 in. deep, with, in each of the upper storeys, an additional "jutty forwards" of 10 ft. in.; and that the stage was 45 ft. broad and 27 ft. 6 in. deep. These, it may be mentioned, are very much the proportions of a moderate-sized stage of to-day; only that the proscenium, cutting off some 6 ft. or 7 ft. on each side, reduces the visible breadth to about 30 ft.

"From this point onward we have to launch into conjecture; and the first question that confronts us is: What was the position of the stairs? It might seem from the expression "stairs, conveyances and divisions without and within," that the stairs were in part actually outside the building. But they are to be "contrived" as in the Globe; and none of the representations we possess of round or octagonal theatres shows any sign of an external staircase. The two slight projections in a very late drawing of the Hope may have been designed to give room for the landings of internal

staircases; but external staircases they cannot possibly have contained. On the other hand, the contract stipulates that "the frame, stadge, and stearecases" are to be "covered with tyle," so that the stairs cannot have been entirely under the roof of the "frame," as, from the DeWitt drawing, they would seem to have been in the Swan Theatre. We must conclude, then, that the stairs were partly placed in some projecting structure or structures within the interior square or "yard" of the building. Mr. Godfrey was inclined, perhaps rightly, to place two spiral staircases in the angles of the "yard" opposite the stage and nearest the main entrance. On my persuasion, however, he ultimately placed a roofed staircase in each of the six-foot ways on either side of the stage. My reason for preferring this position was that the spiral stairs in the opposite angles would block out a good deal of valuable seating room; whereas the staircases, as Mr. Godfrey has actually placed them, block out no desirable point of view. Feeling, how-

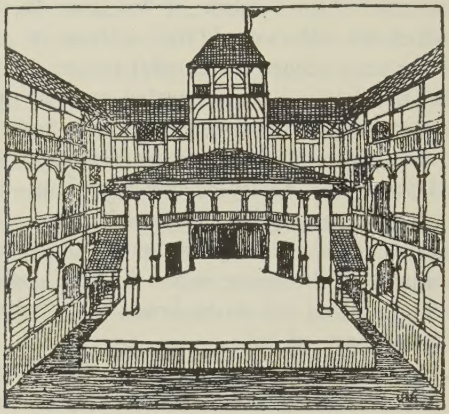


Section.

ever, that it would be awkward if access to the galleries could be gained only by stairs at the other end of the "yard" from the main entrance, Mr. Godfrey has provided another staircase close to the doorway. Far more important is the question of the relation of the stage to the "tiring (attiring) house" from which the actors made their entrances. And first to clear away a difficulty which may occur to a careful reader of the contract. The phrase, "a stage and tiring-house to be erected and set up within the said frame," might be interpreted to mean that the tiring-house was a structure not forming part of the "frame," but projecting in front of it into the "yard." This interpretation is, however, pretty clearly ruled out. Such an arrangement would mean a quite impossible waste of space. The tiring-house would cut off at least 10 ft. of the stage, reducing its depth to about 17 ft.; and what could be made of the space in the "frame" behind it? We are bound, I think, to assume that the tiring-house was "within" the "frame" in the sense of forming part of it."

"In designing the "shadow" over the stage, Mr. Godfrey has, in the main, followed DeWitt's drawing of the Swan; but he has made the half-roof heavier and solider, because it was a permanent structure, whereas the stage and (probably the) "shadow" of the Swan were movable. He has shown, as in the Swan, and almost all the other drawings we possess of "public" theatres, a turret over the stage, whence the trumpeter sounded the three blasts which announced the beginning of the performance. Underneath the turret he has placed—since it can scarcely have been placed elsewhere—the pulley by which "gods from the machine" descended and ascended. The railing round the stage is interrupted in the middle merely for the sake of clearness. In reality it was probably continuous, but more open than it appears to be in the drawing. But now comes the point at which Mr. Godfrey, at my instigation, has chiefly exposed himself to the fire of criticism. We know from hundreds of stage-directions that entrances, both in "public" and "private" theatres, were usually made from the tiring-house by means of two doors. For instance, in Heywood's "If You Know Not Me You Know Nobody" we read "Enter at one doore the Queen, Lecester, Sussex. . . . At the other Cassimer, the French and Florentine Ambassadors." A little later on, "They march one way out. At the other doore enter Sir Francis Drake with the Colours and Ensignes taken from the Spaniards." This may be called the typical form of stage-direction wherever two people, or parties, or armies, encounter or avoid each other. And, sure enough, in the Swan drawing, we have two doors staring us in the face, in the flat back-wall of the stage. Why, then, has Mr.

Godfrey shown no flat back-wall, and placed his doors in oblique panels, with a curtained recess between them?"



The Theatre from the first gallery

"There are many converging reasons. In the first place, the Swan drawing cannot possibly be regarded as typical, since there is evidence in many plays of a third or middle entrance. Moreover, there is overwhelmnig evidence (though this is sometimes contested) that playwrights habitually counted upon some sort of recess at the back of the stage, which could serve as a cave, tent, vault, tomb, study, bedroom, or shop, as the case might be. This recess is apt to be vaguely conceived as a closely boxed-in alcove; but a little reflection will show, I think, that it was probably much more in the nature of an open passage, as Mr. Godfrey has figured it. There must have been some entrance to it from behind; and since large properties were often placed in it, or brought through it on to the main stage, the probability is that access to it was as little obstructed as possible. When its curtains were closed, an actor passing between them might be said to use a third or middle entrance; but as we have explicit references to a middle *door,* I see no reason to doubt the existence of a door such as Mr. Godfrey has placed in the back wall of the recess, or Rear Stage, which would be visible to the audience when the curtains were opened. With the curtains open, then, the stage here designed has five distinct entrances; and one could cite scenes (for instance, the Enfield Chase scenes in "The Merry Divell of Edmonton") in which

five were none too many, since the characters dodge each other in and out, like rabbits in a warren."

"But while this argument may justify the form given to the Rear Stage, it does not explain the oblique position of the two principal doors. I was first led to conjecture an oblique panel at each side of the stage from the necessity which arises in several plays of providing a point on the Upper Stage (that is, the gallery at the back of the main stage) from which incidents passing on the Rear Stage should be visible. A typical case occurs at the beginning of Peele's "David and Bethsabe." Prologue enters and speaks his piece; then, "He draws a curtain and discovers Bethsabe, with her Maid, bathing over a spring; she sings, and David sits above viewing her." Some students maintain that the curtain drawn by Prologus would be placed between the pillars supporting the "shadow"? I have not space at present to point out the numberless difficulties which beset this theory. Assuming, what seems to me overwhelmingly probable, that Bethsabe and the spring (doubtless a fairly elaborate property) were discovered on the Rear Stage, it is evident that, if the Upper Stage were a perfectly straight gallery over the Rear Stage, David would have needed a giraffe's neck in order to "view" Bethsabe from it. We canot but suppose him placed in some part of the Upper Stage which raked considerably forward; and if the gallery had a forward rake, the wall supporting it, and the door in that wall, would almost necessarily have the same inclination."

"There are one or two other ways in which the difficulties presented in such a scene as this might conceivably be got over. But, the idea once suggested, the oblique position of the doors commends itself in more ways than one. Cases constantly occur in which two parties of people enter simultaneously at the "several" doors, and are supposed to meet each other face to face. If the doors were placed in a flat wall, as in the Swan drawing (in which, moreover, they cannot be more than 12 ft. apart) such encounters would be most awkward and ineffective; whereas the oblique doors of Mr. Godfrey's design, with 20 ft. between their inner jambs, would enable two parties to meet at full tilt, so to speak, with no awkward shuffle or turn. I am inclined to think, indeed, that Mr. Godfrey would have been justified in making the Rear Stage, and with it the space between the doors, wider than he has done. But a still stronger argument is this: after the Restoration, when the introduction of scenery necessitated the use of a proscenium, architects, in order to form their proscenium, simply moved forward these oblique panels of wall to about the point where the pillars stood on the Elizabethan stage. They retained the doors, they retained the

box or balcony over each door; and even until the end of the eighteenth century there were many theatres in which entrances and exits continued to be made by these proscenium doors. On this point I may refer to an article in "Anglis" XXVI 447-460 by that learned antiquary Mr. W. J. Lawrence, entitled "A Forgotten Stage Conventionality." Mr. Lawrence states that the proscenium doors were peculiar to the English theatre, and had no Continental prototypes. They were manifestly a survival of the Elizabethan doors; and we may fairly presume that not only the doors themselves, but their oblique position, was borrowed from the earlier theatres.

"There are many other points in Mr. Godfrey's design that call for discussion, and will no doubt be discussed by scholars. For the present, I must say no more. Before closing let me merely note that the Fortune, as here reconstructed, must have accommodated about 1,200 spectators in the galleries and 400 in the "yard" or pit. Thus DeWitt's statement that the galleries alone of the Swan Theatre seated 3,000 spectators would seem to refer only to occasions when the stage was cleared away and the whole building used as an amphitheatre for bear-baiting. Probably it was an exaggeration even under those circumstances."

THE FIRST AND SECOND QUARTOS OF HAMLET, THE SONNETS, AND THE YEAR 1601.

In several articles that have appeared during the past two years in NEW SHAKESPEAREANA, I have presented evidence showing that there are reasons for believing that the Second Quarto of Hamlet, (published in 1604), was written in 1601. Many critics, both German and English, in discussing this Quarto have assumed that it was written later than the first Quarto, which was published in 1603. They have accordingly placed the date of composition of the 1604 Quarto, at 1603-4. It is questionable, however, whether this is not an instance of confounding post hoc with propter hoc. It may be of interest, therefore, to extend the inquiry, and to see how the year 1601 is in accord with certain allusions in the two Quartos and in the Sonnets, and to see what deductions may be drawn therefrom.

THE FIRST QUARTO.

This imperfect edition I believe to be composite; being based upon two separate versions of the play, to wit: First, the early tragedy alluded

to by Nash in the year 1589, the reflected image of which we have in the German play Der Bestrafte Brudermord, and, second, the second Quarto itself, written in 1601. Of the date on which the translation—or rather adaptation—into the German language was made, we know nothing. But of the date of composition of the early English play from which the Brudermord was taken we have, (1) Nash's allusion in 1589; (2) the Portugal allusion in the German play, which gives likewise the year 1589; and (3) the Prologue to this Brudermord in which Night and the Furies hold colloquy. The employment of supernatural or allegorical characters in prologues is charcteristic of plays written in 1585-90. After that date the fashion became obsolete. Thus in "The Misfortunes of Arthur" (1587), Gorlois' Ghost speaks in the Induction. In the "Spanish Tragedy" (1585-7) the Ghost of Andrea and Revenge similarly appear. And in the Induction to "Soliman and Perseda," (circa 1588) we find "Love," "Fortune," and "Death" upon the stage. This Brudermord Prologue, therefore was undoubtedly translated directly from the English. It is clear that the above three points agree in establishing the year 1589 as the date of composition of the early English play—from which play the Brudermord was adapted. In the Brudermord, Polonius is called "Corambis." The logical inference therefore, is, that in the 1589 English play also, Polonius was "Corambis." But in the 1603 Quarto we again have "Corambis" as the name of the lord chamberlain. It is difficult to see whence this name Corambis in the first Quarto was derived, if not from the early version of 1589. The second reason for believing that the first Quarto is based in part upon the old play is deduced from a well known variation between the texts of the first and second Quartos, which variation has never hitherto been satisfactorily explained. In the July 1906 NEW SHAKESPEAREANA I presented evidence showing that the original of "Yorick" of the graveyard scene in Hamlet was John Heywood the epigrammatist. I may here pause for a moment, to give some new facts regarding Heywood that have come to light since my above mentioned paper was written. In Englische Studien. Vol. 38, (1907) p. 234. W. Bang has an article "John Heywood and his Circle", in which he reproduces some recently discovered manuscripts of the sixteenth century. We learn therefrom that Heywood's wife, neé Eliza Rastell, was the niece of no less a personage than Sir Thomas More. Furthermore, Heywood was living in Malines in 1573, (when, by the way, William Shakespeare of Stratford was nine years of age.) How much earlier than 1573 he had been there is unknown. In 1576 he was living in Antwerp, whither he had been invited by his Jesuit friends. He was still

alive on May 26, 1578; for, on that date, he and the other members of the Jesuit fraternity were removed to Louvain, their Antwerp establishment having been sacked by the anti-Catholic party. The Gravedigger in Hamlet informs us that Yorick's skull had lain in the earth twenty-three years. Subtracting twenty-three from 1601, the year in which the Second Quarto was written, we obtain this same year 1578 as the year of his death. From the above mentioned date, May 26, 1578, to the following March 24th, when the year ended, there was an interval of ten months. Whether he died in this interval or not we have as yet no proof, other than that inferentially furnished by the Hamlet passage. The only facts bearing on the question are: that he was then over eighty years of age and probably in poor health; for, about three years earlier—in Sept. 4, 1575—he had written Lord Burghley that he was "weak and unable to travel." (Historical Manuscript Commission; Hatfield House, Vol. 2, p. 104,) I am informed that, with a view to obtaining further data (for his biography,) investigations are now being made abroad; and these may give us the desired information.

Returning to our argument; Yorick having died in 1578, (according to the Gravedigger's statement,) the simple arithmetical problem arises: how long had he been dead in 1589, the year in which the early Hamlet was written? Evidently his skull had at that date been lying in the earth eleven years. Let us call this, roughly, a dozen years. Be it observed how definitely this agrees with the statement made in the first Quarto:—"Heres a scull hath bin here this dozen yeare."

But in the second Quarto it reads: "This scull has laine in the earth three & twenty years." The dissimilarity in the texts of the two Quartos,—the one giving twenty-three years, and the other a dozen years—has been puzzled over by nearly every commentator of Hamlet. The foregoing explanation clears the difficulty. But the special point to be noted is, that this "dozen year" of the first Quarto, (like the Corambis name in the first Quarto,) carries us back to 1589, the year of the old play as just shown, and justifies the statement that a certain but undefined percentage of the old play is embodied in the 1603 version.

But the first Quarto contains undoubted references to events of the seventeenth century. Of these I cite two; and both are common to the 1603 and 1604 versions. One is the travelling of the players in 1601. The other is the reference (Hamlet L. I. 72-78) to the "impress of shipwrights," "the daily cast of brazen canon," etc. That this is a topical allusion is shown by the following from Stow's Abridgment of the English Chronicle; continued

by Howes to 1618, p. 426. "February 1601, (New Style). It happened upon a strong report of the Spaniards preparation for a second invasion that the city was at extraordinary charges in building and altering the upper decks of many great strong hoyes and new cutting in them lower portholes apt for the ready use of great Ordnances, which vessels so altered and prepared were called Drumlers. And this year the citizens gave five fifteens towards the new making and ample furnishing of two Gallies. And when these costly Gallies were lanched, rigged, and in all points furnished, then the City gave them unto the Queene."

It may be said, in passing, that, like all the other 1601 Hamlet data that I have given, the aforementioned reference in the tragedy is a topical allusion. It describes the "sweaty hast" in which the "impressed shipwrights" were forced to work day and night, Sundays included, upon these many "great strong hoyes and costly Gallies" that were altered and constructed in the year in which the play was written. Be it noted that this Hamlet passage is identical in both versions, word for word, (two printer's errors excepted.) I repeat what I suggested at the outset. The 1603 Quarto is probably composite; it is based in part upon the play of 1589, but has had engrafted upon it much matter surreptitiously taken from the "true coppie" the second Quarto, which was written in 1601 two years before the first Quarto was published.

THE SONNETS.

No one who has read Mr. Thomas Tyler's interesting "Shakespeare's Sonnets" can fail to be impressed by the evidence by which he establishes his Pembroke-Fitton view. The date of composition of many of the Sonnets he places at about 1601. I submit some testimony in support of this date. In the one hundred and seventh Sonnet we find these lines:

> "The mortal moon hath her eclipse endur'd
> And the sad augurs mock their own presage;
> Incertainties now crown themselves assur'd,
> And peace proclaims olives of endless age."

The closing years of Elizabeth's reign were trying times to the people of England. Lord Burghley, the real head of the government, had but recently gone to his long home; and in the hands of a younger and less trusted element rested the settlement of the Essex insurrection, the Spanish attack upon Ireland, and the uprising, there, of Tyrone. While this Catholic attack upon the government was still under way, and the nation's

suspense was at its greatest, there occurred, in the early winter of 1601, a series of unusual meteorological phenomena. Between November 29th of that year and the following Christmas, there were great lightning and thunder storms, an earthquake, continual tempests, an eclipse of the moon, and an eclipse of the sun. All of these events, occurring within a period of four weeks, excited wide attention. Stow, in his "Abridgment" commented upon them, so did Fynes Moryson in his "Itinerary". Chamberlin and Carlton, in their letters, speak of the "straunge and extraordinarie" events in this wonderful season. I have, in a previous article, endeavored to show that, in the first scene of Hamlet, reference was made to these fierce events as harbingers, or omens, which heaven and earth had demonstrated "unto our climatures and countrymen." In the above lines from the Sonnet, the "sad augurs" refer to the same omens. But here we are told that these augurs "mock their own presage"; that in place of uncertainty there is security; and that peace has been established. This places the composition of this Sonnet probably in the following Spring; a date somewhat later than, but not materially different from the date deduced by Mr. Tyler. Practically, peace was established in the beginning of 1602.

Finally, a word may be said regarding this whole subject of topical allusions. I am well aware that there are many who would no more think of looking for such allusions in a play like Hamlet than they would think of looking for them in Shelley's "Ode to a Skylark," for example. Such a view of course obstructs inquiry. The weight to be attached to such references in the text increases with their number, since the evidence becomes cumulative. In order to add to this number I direct attention to allusions in the following plays:

Romeo & Juliet, I. V. 32-42. Lucentio and his son.

Twelfth Night, I. II. 36-41. Olivia's father and brother.

Twelfth Night, V. I. 66. "Your young nephew."

These problems I have not been able to solve. Perhaps some reader of this paper may be more fortunate. Search should be made in biographies of English noblemen living during the last Third of the sixteenth century.

HENRY PEMBERTON, JR.

WAS STRATFORD ON AVON A "BOOKLESS NEIGHBORHOOD" IN SHAKESPEARE'S DAY?

The indefatigable Mrs. C. C. Stopes, whose works—"Shakespeares' Family," and "Shakespeare's Warwickshire Contemporaries," have already become classics—has taken up in "The Athenaeum" (London) the cudgels

to disprove Halliwell-Phillipp's assertion that Stratford-on-Avon, at Shakespeare's advent—and during his residence there—was "a Bookless neighborhood." Mrs. Stopes does not propose to prove Dr. Halliwell-Phillipps wrong by speculative adjustment of the text of the Plays and Poems! She has as little use for Dr. Anders's ponderous list of books that Shakespeare used, on the one hand, as for Ben Jonson's assertion that he had small Latin and less Greek, on the other! Mrs. Stopes will have neither of these. Neither does she regard the Secundum quid which would compel us to say that no neighborhood could be called "bookless" where copies of the Shakespeare Plays and Poems were to be found, and that certainly if Shakespeare wrote these there were copies of them to be found at New Place!

But we will let that indefatigable lady speak for herself..

Among the legal cases brought before the Town Council of Stratford-on-Avon were some referring to special books. For instance, in 1604 "Valentine Palmer was attached to answer Philip Rogers, for unlawfully detaining a certain book called 'Gailes Kyrirgery,' valued at ten shillings and twopence." This refers to 'Certain Workes of Chirurgery,' by Gale, published in 1563, and reprinted in 1586 (see Miscellaneous Documents of Stratford-on-Avon, 2 James I., No. 23). No. 149 of the same series gives "the answer of Philip Rogers to Valentine Palmer about 'Gailes Kyrirgery.'" This one book in itself is important enough to overthrow the sweeping assertion.

But we have at least one will, one inventory, and one list of prices of the books of a curate in the very same parish as Stratford—that of Bishopton. The Rev. John Marshall, curate of Bishopton, died in the fourth year of James I. (1607). He left by will to his kinsman Francis Jeccoxe 'Babington upon Genesis'; to Richard his son 'Martin Luther upon 1st and 2nd epistle of St. Peter'; to John Jeccoxe, "my godsonne, my boke called 'The Image of God.'"

In the Inquisition of his goods taken Jan. 10th, 1606-7, by Abraham Sturley, Ralfe Lorde, Francis Ainge, William Ainge, and Thomas Cale, we find that some of these, or all of them, knew enough about books to affix a contemporary saleable value, which gives a fair illustration of the libraries owned by the minor clergy of that date: Bookes.

The Apologie of Thomas Moore, 6*d*. Palengenius Englishe, 4*d*. A Latine Grammar, 6*d*. Lr Evans, Dictionary, 3*d*. Mr. Latimer's Sermons, 12*d*. D. Erasmus, Method Theologie, 3*d*. Sententiæ Pueriles, 1*d*. Mr. Latimer's Supplication, 6*d*. The Voiage of the Wandering Knight, 2*d*. An

epitome of common Prayer, 6*d*. The Testament and Psalmes, 16*d*. Evagatrium Latine, 6*d*. A newe postill, 18*d*. An Exposition of the whole booke of Psalmes, 2*s*. 6*d*. Arsatius Shafer euarnes Evangelica, 8*d*. Nich. Hemingius, postallæ Evangel, 2*s*. H. Holland, Aphorisms, 6*d*. An old Latine Grammar, 3*d*. Calvin's Harmony, English, 4*d*. Stockwood's Greek Grammar, 12*d*. Roger Ascham's Schoolmaster, 10*d*. Nowell's Catechisme, 6*d*. Letters in Englishe, 6*d*. A breife of prair by the Kinge, 2*d*. A breife of Calvin's Institutions, 16*d*. A Latin Bible, 16*d*. Accidentia Stanbrigiana, 8*d*. Parte of H. Smith's Sermons, 12*d*. D. Sutclife's Chalenge, 12*d*. Aretius in evangl. Mar., 12*d*. G. Gifford on Witches, 2*d*. A Catechisme, 1*d*. Calvin's Institutions Lat., 4*s*. J. Piscator in Epistol, 2*s*. Stockwood's Grammar, 6*d*. B.B. Canons, 6*d*. Hyperius in Epist., 6*d*. Ovid de Tristibus, 4*d*. Aretius in Math., 2*s*. 6d. Enchiridion Alexd. Ariostis, 4*d*. John Dodde. Robert, Clever, Commands, 12*d*. Piscator in epistoli Petri, &c., 20*d*. Lupton's perswasion from papistry, 16*d*. D. Westfaling's Sermons, 12*d*. B. Babington's Commands, 16*d*. Northbrook's Pore man's Garden, 12*d*. Piscator in Matheu, 12*d*. Testament Vet., 4*d*....ts Vocabular Vet., 6*d*. B. Babington on Genes given away by will. A booke of Statutes, 4*d*. The plaine man's pathway to heven, 12*d*. Epitheta Jh. Rinij, 12*d*. D. Sparkes & D. Sed. Catechisme, 10*d*. D. Foulki revelation, 2*s*. The Course of Christianity, 6*d*. Common praier Lat., 16*d*. Heilbourner in Epistle ad Timoth., 6*d*. Pasquin's Trance, 6*d*. Hemigs. ad H—bros, 12*d*. Calvin upon St. John, 6*d*. Palengenius Lat., 8*d*. An old praier-booke with a Kalendar, 4*d*. Joh. Calfled, the eros, 12*d*. Calvin upon ye commandments, 12*d*. John Bell, Pope's Funerall, 12*d*. Eras. Colloquiu., 10*d*. Virgill, 12*d*. Terents, 8*d*. Ed. Bulkler's vetuste Testimento, 8*d*. Enchirdion Militis Christ., 4*d*. Robert Crowle's discourse, 4*d*. Constitutiones, 4*d*. Terra florid., pamphlet, 1*d*. Eras. cap. Fabor, &c., 8*d*. Leonard Cutman de ægrot. consolues, 6*d*. Erasmi colloquia, old, 4*d*. B. Babington's Lords Praier, 16*d*. Homilia de Haimonis, 8*d*. Testamentum Lat. Vetus., 6*d*. Pars erat Ciceronis, 10*d*. T. Offic. Engl., 6*d*. Besa, Testamentum Lat., 18*d*. Ursinus, Catechismus engl., 2*s*. 6*d*. Morall Philosophi Engl., 6*d*. Beuerley, English Meeter, 3*d*. Martin Luther, servu. arbitrum, 10*d*. Psalmi Lat., 6*d*. An old gramer, 4*d*. English psalms meter, 6*d*. Law precedents, 10*d*. Com. praier, Eng., 8*d*. Æsopi fabula, 3*d*. Ternts Lat., 8*d*. Castal, Dialog., 4*d*. Ciceronis Epistol. pars, 4*d*. Christian Instructions, old, Engl., 6d. Corderius, Colloquia, 4*d*. Précatio Dominica lat., 6*d*. Castalionis Dial. Lat., 8*d*. The anatomy of the minde, 8*d*. Lodo, Vives, 3*d*. Godlie privat praiers, &c., 8*d*. Æsopfabl., engl., old, 2*d*. Acolastus de filio et digo,

2d. Methods Hegindorph, *2d.* D. Erasmus, instructio grammaticalis, *2d.* A booke of praier specially appointed, *2d.* Accidens and instructions, old, *2d.* An old Dictionary or Lexicon, *1d.* Tithes and oblations, *2d.* A booke of religious discourses, popish, —. A pathway to reading, old, *1d.* An old portice pars II. Testamentu. duod. patriarchr'., *2d.* John Calvin's sermons, *6d.* Grammatica Hæbr., *4d.* Joh. Leniceri grammatice Græc., *6d.* Carvinge and Sewinge, *1d.* B. Babington's Sermons, *2d.* Udall's Hæbrew Gramer, *16d.* Testamentu. Græc., *16d.* A conference of the faith, and the some of religion, *3d.* H. Smythe, benefit of contentacion, *2d.* A solace, *2d.* A Salve for a sicke man, *4d.* A regiment of Health, *4d.* Exposition of the Psalmes, *3d.* Art of Anglinge, *2d.* The Sacred doct. of Divinity, *2d.* Six principles of religion, *2d.* An a. b. c., *1d.* John Parkins of a minister's calling, *2d.* Thaffinity of the faithfull, *1d.* A schole-book, English and Latin, *1d.* Aristotle's problemes, English, *6d.* Demtes Catechisme, *2d.* Dno. Fenner on the Lawe, *2d.* Catechisme, Latine, *1d.* Cæporius, Greeke Grammer, *10d.* And. Pola. p'litiones, *8d.* Liber Hæbreus, *8d.* A sermon at the Tower, *1d.* H. Smithe, Mar. Choice, *2d.* A consolation of ye soule, *2d.* Thenemy of Securities, *8d.* Canons, *1d.* A tract of the Lord's Supper, *2d.* H. Smythe, prepative to marge., *1d.* Good husewives closet, *2d.* Epitheton tropor, *1d.* Epistolar' Ciceronis Libri 4to, *2d.* Pa-t Err. Pateris, *1d.* Stockwood's Questions gra., *2d.* The Castell of Health, *6d.* St. Peter's Chaine, *4d.* D. Barlow's Sermons, *1d.* Gramer, a pamphlet, *2d.* A dreame of the De. and Dives, *1d.* P'cationes Episc. Roffens., *1d.* The sick man's salve, *6d.* A bible of Ralph Smythes, *5s.* Virgill, Engl., old. .... Hulett's Dictionary, *2s.* Marloret on Mathew, *4s.* An English concordance, *4s.* An old postill written on parchment..... Martin Bucer in Evangelium, *5s.* Cap's Dictionari, *6s. 8d.* Junius, Apocalypse, *4d.*

This was a fairly long list for a country clergyman and suggests the kind of persons among whom Shakespeare lived.

But there is an entry after this date in the Chamberlains account—"For the carriage of books to London, *1s.*" The town council were always very careful to have "a sufficient scholar from Oxford for the Usher's place." One of Shakespeare's sons-in-law was a great physician, his other a French scholar, and the latter's brother, George Quiney, usher and curate, was described as "of a good wit, expert in tongue, and *very* learned." His fellow-usher, afterwards head master, "for his piety and learning second to none," by overmuch study brought on a fit of melancholy, and he was rescued "from the jaws of death." How could all these study without books?

Mrs. Stopes works nearer however to the required dates when she says: "We know that Bacon, in dedicating 'The Jewel of Joy' to the Princess Elizabeth in 1549, speaks of Warwickshire as the most intellectual of English counties. We know that Stratford, as a town, was intelligent enough to pay its schoolmaster far above the average. Indeed, the master of Stratford Grammar School received a salary double that of the master of Eton.

* * * * * * * * *

A native of Stratford, Richard Field, was a London printer, with a very large and important list of Publications, headed by the Venus and Adonis, and it is incredible that at least Mr. Field should not have sent one copy of his fellow townsman's poem to his and their native town. There was of course Sir Thomas Lucy's Library at Charlecote, enriched in his son's time, and remembered in his will and on his Tombstone.

Sir Henry Rainsford, in the neighborhood, the friend and patron of Drayton the poet, was little likely to be unprovided. Sir Fulke Greville, the Recorder of Stratford, was a reading man, and not only was a possessor, but also a creator of books. Clement Throgmorton, of Haseley, was a learned man; and his notable son Job was entangled in the Martin Marprelate controversy. Every recusant's arrest and trial were based on his possessing "books" of a kind other than the Government approved.

We are inclined to think that Mrs. Stopes has proved her case!

B. F. C.

Department of Textual Criticism

Conducted by EDWARD MERTON DEY, ESQ.

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Hamlet I. ii. 127.

"And the King's Rouse the Heavens shall bruit again."

The same word "Rouse," in identically the same sense, occurs three times more in the plays: "The king doth wake to-night and takes his rouse"; Hamlet, II. i. 58: "There was he gaming, there o'ertook in's rouse"; and Othello, II. iii. 66: "'Fore God, they have given me a rouse already".

In all these cases Rolfe explains *rouse* as meaning a bumper, though in the last case he adds "too deep a draft". Professor Dowden in his edition of Hamlet makes it bumper in all the four cases. In Dr. Furness's Variorum Edition, the learned Editor quotes Wedgwood's antiquated etymology, under the first instance. Under the second he quotes Gifford's definition of *rouse* as meaning "a large glass in which a health was given." On "o'erthok in's rouse" he quotes from Clarendon: "That is, by intoxication. One of the many euphemisms for drink", which is the nearest to the truth of all his notes, quoted or original. Under the passage in Othello, he again quotes Gifford's definition. A very little thought will convince the reader that it is not the king's bumper that is to be "bruited," but his draining of it, or rather his drinking, or getting drunk, without reference to a single bumper, for we must suppose him to drain several at a sitting. In the second, "The king doth wake to-night and takes his rouse", it is absurd on the face of it to suggest that the king is spending the night in emptying one bumper. One minute would seem to be more than enough for so simple an operation. The passage means, that the king is having his (customary) carouse, *tager sin rus.* In the third passage, "There was he gam-

ing, there o'ertook in's rouse", it is equally absurd to say that the king, or any other man, can be overtaken in a bumper, though there is very evident sense in saying that a man may be overtaken in drunkenness. In the passage in Othello, "'Fore God, they have given me a rouse already", the word *rouse* might possibly mean "a bumper"; yet there is not much point to Cassio's saying so, unless he means that one bumper was enough to fuddle him, and that is just what he does mean. He says in effect, "They have made me intoxicated already". So it appears that, in the three passages in which the word is found in Hamlet, it can mean only one thing, a fit of drunkenness, a spree; and also in the passage in Othello, intoxication is the most likely meaning. In the passages quoted in the dictionaries and in notes to Shakespeare's plays to illustrate the meaning of the word *rouse,* it seems in most cases to have the same meaning as in Shakespeare. The passages I have seen are the following:—

He took his *rouse* with stoups of Rhenish wine,

Marlowe's "Doctor Fastus;"

Your lord, by his patent,
Stands bound to take his *rouse,*

Massinger's "Duke of Milan," act I., scene;

Fill the cup, and fill the can,
Have a *rouse* before the morn,

Tennyson's "Vision of Sin;" in all of these the meaning of "intoxication" is the only possible one.

I have taken, since supper,
A *rouse* or two too much, and by [the gods],
It warms the blood,

in Beaumont and Fletcher's "Knight of Malta," is the only passage I have seen in which the definition of "bumper" is suitable.

It appears, then, that in English literature generally, and in Shakespeare in particular, the word *rouse* means intoxication, a carousel, and that no other explanation is possible. Editors display much ingenuity and often acumen, but do not seem to remember that Shakespeare always uses words correctly, and that when they don't understand him, it is themselves, and not Shakespeare, who is to be justified. The word is common in all the Scandinavian languages in the form *rus,* which means a carouse, a fit of intoxication. For example in Danish, *at tage sig en rus* or *at faa sig en rus,* to indulge in a spree; *at sove rusen ud,* to sleep off one's debauch, sleep onself sober. The word must have been borrowed from the Danish, as pointed out by Professor Skeat, in whose Etymological Dictionary it is cor-

rectly explained. In the other dictionaries, except the Shakespearian, *rouse* is defined as meaning a bumper, though Webster adds "a drinking frolic". Schmidt in his Shakespeare Lexicon defines the word as "free and copious drinking, a full measure of liquor"; and Phin in his Shakespeare Cyclopædia and New Glossary, as "a bumper; a copious draft of liquor", referring to Hamlet, I. ii. 127, I. iv. 8, and Othello, II. iii. 66; and as "a carouse; a drinking feast", referring to Hamlet, II. i. 58. The annotators almost invariably explain the word as meaning simply a bumper; yet in Shakespeare it evidently means the same as in the language from which it was borrowed.

ALBERT E. EGGE.

Pullman, Washington.

'ANTONY AND CLEOPATRA,' II. i. 30.—

Tye up the Libertine in a field of Feasts,

The use of the word "field" has called forth much comment, and several emendations have been proposed. Even a forced explanation, however, is unnecessary when we recall line 23 of this same scene—

Cæsar and Lepidus are in the field.

Pompey wants Antony's "field" to be one of feasts.

E. M. D.

'ANTONY AND CLEOPATRA.' II. ii. 220-1.—

When she first met Marke Antony, she purst
vp his heart vpon the Riuer of Sidnis.

It would be exasperating, if it were not amusing, to note the comment which tries to reconcile the supposed conflicting statements, "she pursed up his heart upon the River of Cydnus," and "Antony, enthroned i' the market-place, did sit alone," &c. Antony would have been less than human had he not followed the crowd to view the spectacle, (which, by the way, was doubtless prepared for his especial benefit.) It would have discredited his travel to have left unseen this wonderful piece of work. We may suppose that Cleopatra did not land at the point from which Antony viewed the scene, and that accordingly, "Upon her landing, Antony sent to her,

Invited her to supper." On the hints given, "There she appeared indeed," (l. 222) and "O, rare for Antony!" (l. 241), we are warranted in believing that Antony beheld the wonderful pageant. Pique at Cleopatra's having drawn the people away from him in the market place, and her having replied to his invitation to supper that "It should be better that he became her guest," would hardly warrant his elaborate preparations in "Being barbered ten times o'er." The "Rare Egyptian" had already captivated the voluptuous Antony by her appearance, "O'er-picturing that Venus," the triumphing over his finer nature being accomplished by the initial evidences of "her infinite variety" accompanying the feast.

TEMPEST II. i 18.

A dollar—dolour comes to him indeed—
And again in the Plays—
Till
he disbursed at Saint Colme inch
Ten thousand dollars—Macbeth. I. ii. 62.

E. M. D.

We do not know from the pun whether it was *dollar* that was pronounced like DOLOUR, or *dolour* that was pronounced DOLLAR! Probably the latter (see Morgan's "Study in the Warwickshire Dialect" pp. 396-404). The German THALER, however pronounced must have been the original. In 1519 at Johachimsthal in Germany there was coined by order of Count von Schlick "the silver guldengroschen, from the metal of a recently opened mine, and it became known as the Joachimsthaler, or "thaler", for short. Before 1600 the nimble English language had already made "dollar" of this. Thereafter this name was loosely used of all manner of coins varying in value from three to five shillings, and belonging to all manner of countries literally "from China to Peru." As the coin was especially prevalent in the Colonies our American dollar was so named. Laterly our British cousins have gotten into the habit of calling their crown piece the nearest coin they have in current value thereto "a dollar."

B. F. C.

MARGINALIA

CAN IT BE THAT THE DR. ANDRES WHO SO SUAVELY AND GENTLY ANSWERS me in July, is the same awful Anders who thundered i' the Index in April? "Proceed in a scholarly manner"! "There must be no Scheinargumenten!" "Do not kill us by verbosity or imagine that Scheinargumenten will settle the question!" "Mention ONE clear argument that PROVES undoubtedly Bacon's Authorship." (How does an "Argument" "prove?" and what is the scale between "to Prove" and "To PROVE UNDOUBTEDLY"? And who brandished aloft his portly volume "Shakespeare's Books" (which, as lately remarked, makes Shakespeare to have been a Porson, a Bentley and a Gladstone rolled into one, for classic reading) to keep off lesser men?

Now he roars at me as gently as any sucking dove nay as any nightingale. Of my eleven coincidences he asks my permission to begin with the Fifth, which he says to his mnid "weighs light as a feather," then he answers two, and says, "the next coincidence makes no impression on my mind." As to coincidence No. 2 he says "Mr. Sohmers certainly said too much;" and then, with the remarks that that "it is 'no use' to be told "pull at the other end of a rope of sand;" that "Facts are chiels that wilna dang," and that "German libraries refuse to spend too much money on Baconian literature, and rightly so," (which makes him regret that he cannot answer my coincidence number eleven) this arme gaunt Herr Professor lisps airilly, "I have thus done my duty," courtesies the wild waves whist, and foots it featly then and there away! After all my days of dread and nights devoid of ease lest I should fatally use "Scheinargumenten"; my agony lest my harness of steel should be vulnerable, Prof. Anders playfully shakes his finger at me and runs off with "Facts (what facts?) are chiels that wilna dang!"

Or were Prof. Anders' tremendous challenge and summary warning that we must not use "Scheinargumenten" (It is "Scheinargumenten" to say that "to my mind it weighs light as a feather"— "If we may believe Dr. Engel" "I confess to a sneaking suspicion that everything is not quite in order" "Shakespeare had as good eyes and as good a brain as Bacon" "It is of no use to be told to pull at the other end of a rope of sand", "the German

Libraries refuse to spend too much money on Baconian literature and rightly so." "Facts are chiels that wilna dang," etc., etc.,) is it that all these were but a blustering ruse de guerre to cover this famoused warrior's apprehension of the fact that his own work "Shakespeare's Books" is a demonstration beyond appeal that the young Stratford goodfellow and scapegrace, however lovable, did not write those Plays? What else does Prof. Anders' book prove if it does not prove that? Prof. Anders has a precedent for these tactics. A Prof. Churton Collins of London presented a series of papers to "The Nineteenth Century" proving that Shakespeare had the tragedies of Æschylus, Sophocles and Euripides by heart. Then somebody called his attention to the fact that he was proving the Baconian Theory, and so he bound up these Papers with a roaring Typhon of a paper on "The Baconian Craze," in which he echoed and made his own all the Billingsgate that orthodoxy empties upon scholars who trust to their disbelief in grapes of thorns or figs from thistles; Clearly Prof. Anders and I have no call to debate this question, when the Orthodox are candid enough to admit that they have no cure but the Faith cure for their discomforture!

And yet, Shakespeare is Shakespeare! And I cannot help thinking when I re-read these jarring notes, of that splendid sentence of Herder, the one which NEW SHAKESPEAREANA opened its famous review of Mr. Hamilton Mabie's prattle of seven years ago!

"I have in mind the immense figure of a man sitting high on a rocky summit. At his feet storm, tempest, and the raging of the sea, but his head is in the beams of heaven! This is Shakespeare. Only with the addition that far below at the foot of his rocky throne are murmuring crowds who expound, preserve, condemn, defend, worship, slander, over-rate and abuse him. And of all this he hears— Nothing!" As that Mabie review was the first article in the first issue, it happens that NEW SHAKESPEAREANA actually began its career with this splendid sentence!

JOSEPH SOHMERS.

[We have had numerous letters: enough to make a pamphlet several times the bigness of this issue, to about the above tenor. Is the question "Who wrote Shakespeare, or, "Do Mr. Sohmer's arguments make any impression on Dr. Anders? If there is no counter case, but only flippancy on one side and specification and citation on the other, can we come to the question with minds tabula rasa? asks a Harvard professor. And so on! We cannot print these and so for a second time, close, in these pages, an unprofitable discussion—unprofitable—because, no matter how exhaustive or however

convincing on either side, there is no Referee, and no Court, and so no decision and each side rests, satisfied that it has proved its case. May we suggest that there would be an end if each side would consent to press no further than this by Walt Whitman: "I will not be positive about Bacon's connection with the Plays. But I am satisfied that behind the historical Shakespeare there is another Mind, guiding and far reaching, giving weight and value to what would otherwise have been only two plays a year, written for a witty, alert, jocose audience, chiefly of young gallants." (Days with Whitman. Edward Carpenter: London 1890) [EDITORS NEW SHAKESPEAREANA.]

THE YEAR OF THE BIRTH OF "WILLM SHAGSPER" OF STRATFORD, England. EDITOR NEW SHAKESPEAREANA. As a genealogist and student of records of English towns and hamlets back into the fifteenth century, a century before the birth of "willm Shagsper", a possessor of copies of records made from original manuscript records in various towns of England and presented to him by the family of the person who collected them, the writer has some suggestions to offer as to the true year of the birth of the person whose baptismal record of April 26, 1564, records him as "Guil Shaxsper" and the marriage bond of Nov. 28, 1582, as "willm Shagsper" of Stratford, England. (See NEW SHAKESPEAREANA of July, 1906.)

The statement that Shake-speare (meaning "willm Shagsper" of Stratford), was born April 23, 1564, is an utter falsehood, although it is a tradition that has been carried down for over three hnndred years. It is based on the supposition that a child was always baptized a few days after its birth; which, although a general custom, was not universal in those days, as any genealogist who has studied the records of that time can affirm, and can give instances where the custom was not always complied with. The writer has photographic reproductions of the baptismal record and marriage bond mentioned above, also of the inscription of the tablet on the church wall at Stratford, which is as follows: "Obiit ano doi 1616 Aetatis 53 die 23 ap." By this inscription it is shown that "willm Shagsper" was 53 years old on April 23, 1616, which brings his birthday previous to April 23, 1563. In order to make the birth come in 1564 some translate "Aetatis" as "of his age" but even then, to have been in his fifty-third year of age on April 23, 1616, he must have been born previous to April 23, 1564, so that utterly confutes the statement that April 23, 1564, was the birth-day. However, a more correct translation of "Aetatis" is "aged". Tombstone inscriptions of that period have been consulted which prove this. It might also be stated here that the Rev. William Fulman (1668), in his note-book wrote of the

event as follows: "Aetat 53" (See Halliwell-Phillip's "Outlines" Vol. I, page 68, 9th edition, 1890.)

The system of computing time used in England in the sixteenth, seventeenth and eighteenth centuries up to 1752 was according to the Julian calendar; and is twelve days out of the way from our modern system. Therefore May 8th, 1908, of the spring season just passed, was exactly three hundred and forty-four years from April 26th of 1564, and any observance at the present time of April 23rd or April 26th as a celebration of the birth or baptism is incorrect and absurd, characteristic however, of the average accuracy of about all statements made by the Shagsperites of the present day. ROBERT ATWATER SMITH.

DR. SAMUEL W. TANNENBAUM PLACES BEFORE US A DAINTY PRIVATELY printed monograph "Shakesper's" (Preferentially so spelling the name to indicate the Family) "Coat of Arms." We should be tempted to quote it entire, so difficult is it to pick selective matter where all is so pertinent. "It is almost beyond belief that so simple a matter as the Coat of Arms assigned to John Shakespeare in 1596 should be matter of controversy. Did William or John make the application? Was it granted in 1596 or 1599? Was the Shakespeare Family entitled to a coat of arms? What were the Arms? What was the coat? The monographer leads us along until we are obliged to confess that we never get it right—or next to never! And that even upon the cover of the Furness Variorum (says Dr. Tannenbaum) the Arms are wrongly stamped!

WE NOTE THE DISTRESSING DEATH ON SEPTEMBER TWENTIETH 1908, OF John Churton Collins, Litt. D. Dr. Collins was Professor of English Literature in the University of Birmingham, Warwickshire, England; and a ripe Elizabethan scholar, not to say a strenuous. He resented the German criticism of Shakespeare, declaring that he indulged himself in the luxury of avoiding German monographs on Shakespeare because he was insular "enough to think that as to a question of the authenticity of an Elizabethan drama an English scholar can dispense with German light." But he placed his dispensing with the Baconian or Higher Criticism of Shakespeare (in his correspondence with Dr. Theobold) on the lower ground that the matter failed to interest him. He was not above "dragging in a clown with a rope" or building a man of straw for the purpose of setting fire to it rhetorically.

He defended DRYDEN against imaginary detractors, but the result was a most lucid short exposition of DRYDEN'S work and statement of his place in letters. He defended LEWIS THEOBALD vigorously when no defense was

needed. He prepared an edition of Menander which evinced rare scholarship in a little tilled or valued field. But it is by his Shakespeare work that he will be remembered—especially by his antipodal treatment of the two Theobalds.

He died from brain sickness, leaving a Diary which showed that over-work had destroyed a naturally fine constitution. His body was found in a half-filled ditch near Oolton Road in Suffolk in September last. He had evidently wandered off from a Sanitarium The Coroner's jury brought in a verdict of accidental death.

Mr. Charles A. Herpich writes to call our attention to the fact that the pamphlet "Traditionary Anecdotes | of Shakespeare | Collected in Warwickshire | in the year MDCXCIII | Now first published from the original manuscript | London | Thomas Rodd. Great Newport Street, | MDCCCXXXVIII |—was prefixed by an unsigned "Advertisement"—in which occurs the following: "Perhaps it was in ridicule of his predecessors that another gentleman, determined to outdo all who had gone before him, had the hardihood to question the poet's (Shakespeare's) identity; having laboured to prove that he was one and the same with Christopher Marlowe."

This, Mr. Herpich says, throws a date for the Anti-Shakespearean authorship theory to ten years before Hart's "Romance of Yachting" whose imprint was 1848.—In Dr. Morgan's Autobiography (Ante. Vol. VI Page 4) he finds that Emerson's first complaint that he "could not marry the man to his verse," which Dr. Morgan thinks may have launched Delia Bacon upon her Theory, was in 1835, three years earlier yet!

Books Received

324. Ben Jonson. Discoveries. A Critical Edition. With an Introduction and Notes on the True Purport and Genesis of the Book: These presentée a la Faculte des Lettres de l'Universite de Paris, par Maurice Castelan, Agrege de l'Universite, Maitre de conferences a la Faculté des Lettres de Poiter Poitieres. Paper, 8vo., pp. 162. Paris: Librarie Hachette et Cie.

322. Conversations of Ben Jonson with Drummond of Hawthornden. Edited with an Introduction and Notes, by Philip Sidney. F. R. Hist. S. 12mo., cloth, pp. 64. Portraits. London: Gay & Bird.

320. Jahrbuch der Deutschen Shakespeare Gesellschaft. Im aufrage dea Verstandes Herausgegeben von Alois Brandl und Max Forster Vierundvierzigster, Jahrgang mit Funf bildern. Cloth, 8vo., pp. 470. Berlin Schonberg: Langenscheidsche verlagsbuchhandlung. Prof. G. Langenscheidt.

323. Heredity, Variation and Genius. With an Essay on Shakespeare. "Testified on His Own Bringings Forth." An address on Medicine. Present and Prospective. By Henry Maudsley, M. D. Cloth, 12mo., pp. 225. London: John Bale Sons and Danielsson.

317. Roman Catholic and Protestant Bibles Compared. The Gould Prize Essays. Edited by Melancthon Williams Jacobus, D. D. Second Edition. Revised and Supplemented with Appendices and a Composite Bibliography, covering the General Literautre of the subject. 12mo., pp. 362. New York: Charles Scribner's Sons.

306. The Oxford Book of French Verse From the Thirteenth to the Nineteenth Century. Chosen by St. John Lucas, Coll. Univ. Oxon. Cloth, sq. 16mo., pp. 490. New York: Oxford University Press American Branch.

307. Studies in the World-Play in Plautus. By Charles Jasbrow Mendelssohn, Ph.D. I. The Name Play. II. The Use of Single Words in a Double Meaning. Publications of the University of Pennsylvania. 8vo., paper, pp. 155. Philadelphia: The John C. Winston Company.

309. A Typical Shakespearean Stage—The Outer-Inner Stage. The third chapter of a Study of the Shakespearean Stage. By Victor E. Al-

bright, M. A. 8vo., paper, pp. 42. Illustrated. New York: The Knickerbocker Press.

323. The Supernatural in Shakespeare. By Helen Hinton Stewart. Cloth, 12mo., pp. 138. London: John Onsley.

327. The English Novel in Shakespeare's Time. By J. J. Jusserand. Translated from the French by Elizabeth Lee. Revised and enlarged by the Author. 12mo., cloth, pp. 432. London: T. Fisher Unwin.

328. Shakespeare in France. Under the Ancient Regime. By J. J. Jusserand. 8vo., cloth, pp. 500. London: T. Fisher Unwin.

329. Characters of Shakespeare's Plays. By William Hazlett. (Everyman's Library). 16mo., ornamented, cloth, pp. 208. London: J. M. Dent & Co., and in New York by E. P. Dutton & Co.

330. The Elizabethan Parish in its Ecclesiastical and Financial Aspects. By Sedley Lynch Ware, A. B., LL. B., Fellow in History of Johns Hopkins University. 8vo., paper, pp. 93. Baltimore: Johns Hopkins University Press.

331. Shakespeare's Proverbs. The Wise Saws of our Wisest Poet collected into a Modern Instance by Mary Cowden Clark. Edited with Introduction and Notes by William J. Rolfe. Cloth, 12mo., portrait, pp. 320. New York: G. P. Putnam's Sons.

332. Thomas Chatterton. The Marvellous Boy. The Story of a Strange Life—1752-1770. By Charles Edward Russel. 8vo., cloth, pp. 286. Illustrated. New York: Moffat, Yard & Co.

333. The Life of Shakespeare. Abridged from the Latest and Best Authorities. Without comment or conjecture. Designed for the use of Schools, Advanced Classes, and General Reference. By Daniel W. Wilder, Esq. A member of the Shakespeare Society of New York. The Second Edition. Large, 16mo., cloth, pp. 206. Newark, New Jersey: The Essex Book Company.

334. Government Regulation of The Elizabethan Drama. By Virginia Cocheran Gildersleeve, Ph.D. Cloth, 8vo., pp. 258. New York: The Columbia University Press: The Macmillan Company.

335. A New Variorum Edition of Shakespeare. The Tragedy of Richard the Third, with the Landing of Earle Richmond, and the Battell at Bosworth Field. Edited by Horace Howard Farness, Jr. Imperial, 8vo., cloth, pp. 642. Philadelphia: J. B. Lippincott Company.

326. Plays of Mr. William Shakespeare as Re-Written or Re-Arranged by his successors of the Restoration Period. As presented at the Duke's Theatre and Elsewhere circa 1664-1669. Being the text of these so-

Restored Plays, with the First Folio Shakespeare Text with Critical Introductions—[The Bankside-Restoration Shakespeare]. Edited by Appleton Morgan. 8vo., Roxburghe, de luxe, New York: The Shakespeare Society of New York, Westfield, New Jersey: The Shakespeare Press. Vol. IV. Anthony and Cleopatra, The Text of the Folio of 1623, with that of "All For Love, or The World Well Lost," as done by John Dryden in 1678, with an Introduction touching the Environment of the Restoration Drama, whereby Shakespeare was perpetuated through the Restoration Period, by Francis A Smith, A. B. (Wesl.). A life member of The New York Shakespeare Society. Author of "The Critics versus Shakespeare"—pp. xviii-380. Vol. V., Measure for Measure. The Text of the Folio of 1623 with that of "The Law Against Lovers" by Sir William D'Avenant, 1622; with an Introduction by B. Frank Carpenter, Ph. D. A member of The Shakespeare Society of New York, pp. viii-200.

324. It is a most unusual thing that a learned Frenchman should select as the subject of a thesis to be offered to the Literary Faculty of the University of Paris—that almost unread piece of antiquity—Ben Jonson's "Timber Or Discoveries." But M. Castelan is quite usual in his method. That is to say, he devoted his paper to destructive criticism, and starts in to destroy with the very first word in his Propositus. "The word 'Timber' he says, does not belong in the title at all. Not occuring again in the entire work. The real title is at the head of page 87 of the Second Folio, Volume II, of Ben Jonson's Works." Perhaps somebody used it, conjectures Mr. Castelan, (rather profitlessly we should say,) to reconcede the title and Explorato or Discoveries, as it reads on page 87 aforesaid, the last word "Discoveries" only being used thereafter as the running title to pages 88-132, where the piece concludes.

The Remainder of Mr. Castelan's task is on the same key. He shows that the work is not Ben Jonson's at all. That is to say, there is nothing original or Ben Jonsonian in it. Every single passage is cribbed from some other author. But why not, M. Castelan? They are not "Inventions" but "Discoveries." That is what rare old Ben himself styles them—His "Discoveries." But M. Castelan's work is learned and for these who would refer to it—valuable. "Timber" may suggest Mr. Castelan thinks some sorry concept of a connection between "Underwoods" and "The Forest" the names of two other well-known Jonson books, and so be not so very far-fetched. (This in spite of his own utter rejection of it as aforesaid!) Mr. Castelan's painfully pedantic and learned Introduction takes up twenty-five octavo pages, annotated by himself. The remainder

of the volume effects the Archaic spelling of the Second Folio Jonson, (where the "Discoveries" was first published. The title-page is in fac simile of that first publication.

If worth doing at all, it is well done—very well done indeed! The text runs from two thirds or so to half-a-page or less; the remainder of the page is the latin original of the text. Seneca, Quintilian, Juvenal, Cicero, Apulieus, Suetonius, are some of the names of the originals among the ancients. Scalliger, Heinsch, among the moderns. As we say, it is a painfully elaborate work.

322. The Conversations of Ben Jonson with Drummond of Hawthornden, are of the greatest historical value. Ben talked of most of the famous men of the time with a freedom that, whatever we may think of the speaker, is of vast assistance in weighing our opinions and guessing at the facts. Mr. Sidney has edited, and Messrs. Gay and Bird have published, in a neat book, these Conversations.

We regret, however, that the editor has been more solicitous for the Young Person than for Students of English literature, as if, indeed, The Young Person was ever likely to bother himself to read these Conversations! Archaic matters should not be selected for editing by ladylike gentlemen like Mr. Philip Sidney, who appears to be a sort of English Mr. Hamilton Mabie, in that he will only lisp for ears Polite!

Mr. Sidney says in his Prefatory matter that he repreduces these Conversations for the convenience of those to whom the publications of Learned Societies are inaccessible. But no self-respecting student will per find it a convenience to consult a garbled or Bowdlerized version of the text he wants. Jonson's descriptions of his contemporaries are well known. Hawthornden's description of Ben is not so well known. Hawthornden said that He (Jonson), was a great lover and praiser of himself, a contemner and scorner of others, given rather to lose a friend than a jest, jealous of every word and action of those about him, especially after drink: which is one of the elements in which he liveth! A dissembler of ill parts which reign in him—thinketh nothing well but what either he himself or some of his friends and countrymen have said or done; passionately kind and angry, careless either to gain to keep-vindictive, but, if he be well answered, at himself! For any religion as being versed in both, Interpreteth best sayings and deeds often to the worst. Oppressed with phantasy which hath ever mastered his reason!" From which we would conclude that the Scotchman and the Englishman may have at least

a difference of taste in jokes. There are excellent portraits of both Johnson and Drummond.

320 The Jahrbuch brings its invaluable Bibliography in which an occasional lapsus only emphasises one's wonder at its wonderful completeness. The Jahrbuch's leading paper is this year Der Shylockvertrag und sein Urbild, which carrying us over familiar ground does not add much to the everlasting discussion as to whether the author of the Trial scene in the Merchant of Venice wanted to exhibit a familiarity with legal procedure in English courts or to deliberately ignore them for dramatic effect. Mr. W. J. Lawrence contributes a very valuable and careful paper on "Music in Elizabethan theatres." The motive is to argue, from the fact that music was familiar in other Elizabethan Theatres, that it was familiar in Shakespeare's. But it strangely omits the most emphatic proof of what Mr. Lawrence is laboring to prove. We quote from Dr. Morgan's "The Society and the Fad." (1890). In the first Quarto of Hamlet (1603) we have a stage direction. "Enter King, Queen, Corambis and other lords." In the Second Quarto this entry is directed to be accompanied with "trumpets and kettle drums." But in the First Folio of 1623 the words "Danish March" are added to this second stage direction. Here is steady progress in realistic stage business. The play being Danish the music is to be Danish." To this notable illustration of his own thesis Mr. Lawrence strangely omits any reference at all! Under the head of "Kleinere Mitteilungen", Miss Charlotte Porter explains that "Crux" in Much Ado "Bid sorrow wag when he should groan" vi-18, 19. At least Miss Porter says it is a "Crux," and since trying to read her elucidation thereof we are sure that it must be! But we doubt if all the German compositors that set up the First Folio could better Miss Charlotte Porter in making Shakespeare over into nonsense! We had always supposed the poor stricken old father was saying that all attempts to comfort him were but making his grief the harder to bear! But Miss Porter says that it means that "Brother Anthonie is redeemed to human nature and our sympathy by this outburst and perhaps none the less so that this wise old man's sudden passion is amusing too!" Richard Grant White once said that a certain German Professor could dive deeper, stay down longer and come up muddier than any other human being! But Mr. White had never met Miss Charlotte Porter.

323 It would have been interesting to learn what so distinguished an Alienist as Dr. Mandsley thinks of Shakespeare. One is disappointed that he writes of him to such a large extent, conventionally, that is, we

mean, gives the conventional biography, quite as we all know it by heart. And while there is much fine and eloquent criticism, it all follows the usual paregyric. Perhaps it is because Shakespeare is so much the idol of the human race, that men will not dissect him. They admit eagerly that he is all the admirable things that his admirable characters are, but deny that by any possibility could he have had any of the attributes of any of the bad among his eight hundred personages. But how does Dr. Mandsley reconcile his glowing description of the man, William Shakespeare, whose splendid biography he, Dr. Mandsley, constructs for the twenty thousandth time, with the first sentence in the first chapter of his book? "Everybody is what he typically is, because his progenitors were what they were, like having begotten its like. He inherets the form-traits and qualities of the stock from which he proceeds. In the molecular structure of the minute germ of him with its millions of constituents atoms, and their ordered mazes of intricate motions lurked the predispositions or plans of his essential structure, form and qualities. In that small book were all his members written when as yet there were none of them. Eagles do not breed doves, men do not gather grapes of thorns or figs of thistles!" In what forgotten ancestry were all Shakespeare's glorious creations and infinite knowledge of the human heart—first written when as yet there were none of them?

317. The circumstance calling for these Essays is well remembered. Miss Gould, in the course of her charities, assembled the children of Irvington, Catholic and Portestant alike, and entertained and provided instruction for them and a neighboring Catholic Priest, most properly from his standpoint, objected to Catholic children receiving Protestant religious instruction. And so wrote Miss Gould. In the course of a correspondence ensuing he remarked that there was no objection to the Catholic party reading the Bible. What his church insisted upon, however, was that it should be read by Catholics in an authentic version. And that the Catholic Church did not hold any Protestant version to be "authentic." This was a clever bringing up of the whole question of the ages. Miss Gould thereupon did the only proper thing to do. She offered prizes for a discussion of all versions, by the most learned men her prizes would tempt. Of course only Prostestant authorities accepted. Catholics did not propose to bend themselves to accept any results of any discussion, or to admit that their position required discussion at all. The essays contained in this volume are however, written with an absolute absence of polemic colour, and we are prepared to record it as one opinion that no

so convienent and easily referred-to handbook of the history of Scripture texts. Catholic and Protestant alike, can be mentioned. The second Edition, the one before us, is revised and supplemented with Appendices and a complete Bibliography, covering the general Literature of Scripture Translation and Discussion. The volume ought to have a popular sale commensurate with its importance. The diction of the English Bible is especially in the King James version (and the differences between the diction of the "Great" the "Bishops" and the "King James" Bibles are so slight that to only very close students are they apparent), the diction of Shakespeare. And no student of the structure of Shakespeare English will neglect to study the English Scriptures!

306. A most delightful compendium, the earlier French chanson of the thirteenth century, compared with the poems of the nineteenth show not only the evolution of the poetical concept, but of the French language itself, and the compilation is worthy of an Oxford Scholar.

307. This is perhaps the most recondite of the always recondite and profitable publication of The University of Pennsylvania. We will not attempt to follow Dr. Mendelssohn's didactics. It is a work for the student only.

323. A pleasant series of essays by Miss Helen Hinton Stewart upon the Ghosts, Fairies, Spirits et ed. om. and Presentiments in the Plays, such is Miss Stewart's Division of the supernatural. The last named Division, "Presentiments" (coming first in the little volume) is probably the newest in treatment.

309. Mr. Victor E. Albright has collected industriously and made many sage deductions from his collections. But we still prefer to base our ideas of what sort of a stage the Shakespeare plays were played from, upon DeWitt's contemporary drawing of the Swan interior. A Shakespearean stage, per se, was nothing specific: that is, the platform or surface upon which the actors moved. In the yard the itinerant actors pushed away the carts and gave their performances and the guests and lodgers at the Inn came out on the galleries and witnessed the play from them. This suggested the galleries, and the modern theatre has simply perpetuated the Inn Yard and the galleries. The yokels crowded in and stood in front of the actors who may or may not have raised a platform, and this was the "Pit" which disappeared in idea within the memory of men still living. Mr. Albright's frontispiece of "A Typical Shakespearean Stage, Perspective view," is quite too spic and span. In so far as it suggests the DeWitt sketch it is probably not misleading. But there were not

so many curtains or portieres, and moulding along the stage proper is not contemporary at all! This work shows careful study, and study of this kind is always useful. Mr. Albright tells us in his Preface that this pamphlet is preliminary to a more extensive work to cover the whole subject of which this is really only the third chapter. In our opinion, the greatest work on this matter so far, is contributed by Mr. Archer, used as leading article in this issue of NEW SHAKESPEAREANA.

327-328. These two volumes appeared in the United States nine years ago. But we lift them from the inattention and even injustice into which they fell at that date. There was a reason for this injustice, in almost all cases a good one. These books came to us profusely illustrated. And profuse illustration of a work, except it be a work upon art or artists, is at once handicapped. Indeed it may be said to be triply handicapped. First, by the presumption that profuse illustration is a make-weight for worthlessness as in the case of Walter's True Life of Shakespeare," or Lanier's "Shakespeare and His Forerunners," and, second, because the temptation is to examine all the pictures; which is a labour in itself and quite exhausts the interest of the book holder instead of stimulating it; and, thirdly, because to profusely illustrate requires a paper hard to turn over and makes the mere turning of the pages itself a physical task all the more a task, because a voluntary one! But on reading these two books one does not penetrate into either of them far without discovering ample wealth of research and "depth of insight," to use a term monopolised by reviewers of the best sellers. But if "insight" means judgment, it is the right word here. The first of the above volumes is not, as its title might indicate, a bizarre attempt to classify Shakespeare and his Contemporaries, as "Novellists," a far better earned title would have been "English Fiction in Shakespeare's Time," a demonstration of how the increase of creature comforts, of the anenities of life, the conveniences and luxuries of living, the increase, most of all, of that facility which must proceed all sorts or any sort of intelectual labour—leisure: brought, somehow or other, an enormously disproportioned appetite for Fiction—an appetite by the way that we have with us yet!

The work is therefore a philosophical work, and it abounds in the most curious and interesting philosophy. A humaine philosophy—to borrow the Gallic descriptive. It is a work that now we have read it we are glad to have read. Although travelling a field as familiar as household words, it is new and vendurous at every step; and there is simply no work which takes its place.

"Shakespeare in France" is a less philosophising and a more circumstantial work. Its purview is to trace the gradual awakening of the French best people to the fact that in England there was a Shakespeare at work. The scope and plan of the book and the concatenated charm of its manner is, we think, well indicated by its opening paragraphs! "In 1645 Jean Blaeu published the fourth part of the Theatre du Monde a magnificent work in folio in which all countries and towns are described. Of Stratford on Avon is the following: "The Avone * * passes against Stratford—a rather agreeable little trading place but which owes all its glory to two of its nurslings—to wit John de Stratford, Archbishop of Canterbury who built a temple there, and Hugh de Clopton, Judge at London, who threw across Avone at great cost a bridge of fourteen arches.' That is all. Of Shakespeare not a word. He evidently did not deserve to be counted among those nurslings of whom a town may be proud. Stratford had produced an archbishop and a Judge—that was enough for her Glory." "An hundred and twenty years later in 1765 appeared the fifteenth volume of the famous 'Encyclopedie.' There too an article was devoted to Stratford on Avon. This article is five columns long and is entirely devoted to Shakespeare 'that sublime' genius—the greatest known in dramatic poetry." Both works are packed with unique and absorbing material, and those who neglect their perusal, as we have so long neglected it, are losing just that much of profitable pleasure. That the eminent author since the appearance of these two books in the United States has himself arrived as the Ambassador of the French Nation ought to be another reason why these books should interest our people. But apart from the distinction of their author, we are sure that nowhere else can so delightful a resume of therebefore-neglected fields be discovered.

329. We are very glad to welcome a reprint of the exquisite Shakespeare criticism of William Hazlett. Compared with the slip-shod rubbish of Furnivall and Moulton it is like the Dew of Hermon itself. Compare this criticism of Cymbeline. "It is a dramatic romance in which the most striking parts of the Story are thrown into the form of dialogue and the intermediate circumstance are explained by the different speakers, as occasion render it necessary. The Action is less concentrated in consequence. But the interest becomes more aerial and refined from the perspective introduced into the subject by the imaginary changes of scene, as well as by the length of time it occupies. The reading of this play is like going a journey with some uncertain object at the end of it—in which the suspense is kept up and heightened by the intervals between each action.

Though the events are scattered over such an extent of surface, and relate to such a variety of characters, yet the links which bind the different interests of the story together are never broken. The most straggling and seemingly casual incidents are contrived in such a manner as to lead at last to the most complete development of the catastrophe. The ease and conscious unconcern with which this is effected only makes the skill more wonderful. The business of the plot evidently thickens in the last act: the story moves forward with increasing rapidity at every step, its various ramifications are drawn from the most distant points to the centre, the principal characters are brought together, and the fate of almost every person in the drama is made to depend upon the solution of a single circumstance—the answer of Iachimo to the question of Imogen." Such analysis as this is like a breath of mountain air injected into the hyperanasthaesia of modern Shakespeare criticism—and as against Mr. Moulton's diagrams the choice is not arduous.

326. These are respectively the fourth and fifth volumes of the Bankside Restoration series to leave the press, which—(since Timon of Athens, the initial volume, appeared only in April, 1906)—shows that the New York Shakespeare Society has been able even when handicapped by the difficulties of finding these never-re-printed "Restoration texts," to make commendable progress. Mr. Francis A. Smith's Introduction to the Anthony and Cleopatra, is in every sense new matter. Its style is terse, limpid and meaty, as we should expect after his "The Critics versus Shakespeare." That work led us to note a new foot on the floor, the foot of a lawyer with no nonsense about him—who cared naught for anything but a verdict; a verdict from a jury whose trial deliverance made between Posterity and the Tune of the Time, (as Hamlet sneered of Orsic's flourishes), was worth entering for judgment. Mr. Carpenter deprecates the little notice he had to complete his Introduction—which had been assigned (as explained) to a gentleman unable at the last moment to undertake it, and while the press was clamoring and threatening demurrage. But it strikes us that he has done very well. His remark that "The reason why there are sometimes so many changes of scene in a Shakespeare play, was simply because there was no change of scene at all," there being no "scenery" to change, no scene shifters and no scenes to shift—is a paradox to our mind exceedingly well taken.

The "Richard the Third" of the Furness Variorum Edition reaches us just as this issue is leaving the press, which prevents more than this notice at present. This volume will be examined with more, if possible, than the usual care and interest—as it is the first one to come from the editorial

work of Horace Howard Furness Jr. to whose hands will doubtless fall the completion of this magnificent Edition. This is the fifteenth First Folio play and leaves just Twenty (or, if Pericles from the third folio is to be included) twenty-one, plays to be edited in The New Variorum series.

PUBLISHERS DEPARTMENT.

In our issue for January, 1909, (which, by the way, will open the eighth volume of this Quarterly which we were assured on initiating, would not survive its second quarter or find ten readers anywhere!), we expect to present the fifth and concluding chapters of Dr. Morgan's Shakespeare Autobiography (that is, the chapters of his autobiography—covering his forty-five years of New York City professional and social life, which relate exclusively to his Shakespeare matters and connections). In those forty years Dr. Morgan has personally known or familiarly corresponded with every prominent Shakespeare student, always on the kindest terms, although by his Shakespearean Myth he announced himself not sure of, nor always loyal to, the Shakespeare authorship—and ridiculed the Verse Tests as arrant rubbish, which in itself was petit treason! If too long for conclusion in one issue, we will, of course, continue the Chapters in April, 1909.

Will our kind correspondents perhaps take the trouble to write NEW JERSEY out in full in addressing their favors to us? There are sixteen WESTFIELD'S on this blest continent; and, while many of our letters arrive via "Pa.," "Wis.," "Ia.," and "Ind.," the bulk of their miscarriages reach us by way of "N. Y.," "N. H.," and "N. C." Little things like these, coupled with our proof reader's attentions (such as fixing up our old friend Sir Lucius O'Trigger as into "Sir Lucius O. Trigger). Little things like these we find help editors to pass a pleasant summer malgre severe thermometers without abridging the Gaiety of Nations thereby!

* * *

***The Editors cannot undertake to return unused manuscript, though they will endeavor to do so if self-directed, stamped envelope is enclosed therewith.

All manuscripts submitted *must be type-written.*

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